

STANDARD TUTOR,

for the

HARP.

Containing

1, THE RUDIMENTS OF MUSICAL NOTATION,

2, Complete Instructions peculiar to the Instrument.

Use of the Pedals, Harmonic Sounds, sons etouffes, Method of Tuning &c.

3, *Twenty Elementary Exercises.*

4, FIFTEEN FAVORITE MELODIES, PROGRESSIVELY ARRANGED & FINGERED.

5, DICTIONARY OF MUSICAL TERMS.

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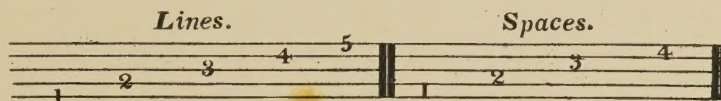
AS PIANO SOLOS, DUETS,
AND
VIOLIN & PIANO.

RUDIMENTS OF MUSIC.


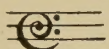
I. NAMES OF THE NOTES.

MUSICAL sounds are indicated by characters which are called *Notes*, and which are named after the first seven letters of the alphabet, A, B, C, D, E, F, G.

The notes are written on five parallel lines called a *Stave*, as also in the four spaces which are included between those lines

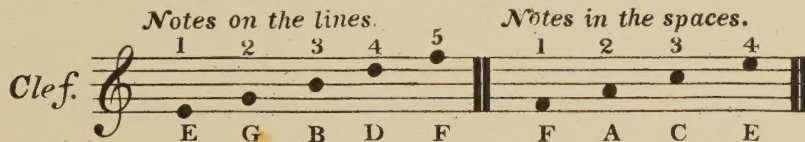


At the beginning of each stave there is placed a character called a *Clef*, which serves to determine the names of the notes, as also their pitch, and, generally speaking, the hand with which they are to be played on the instrument.

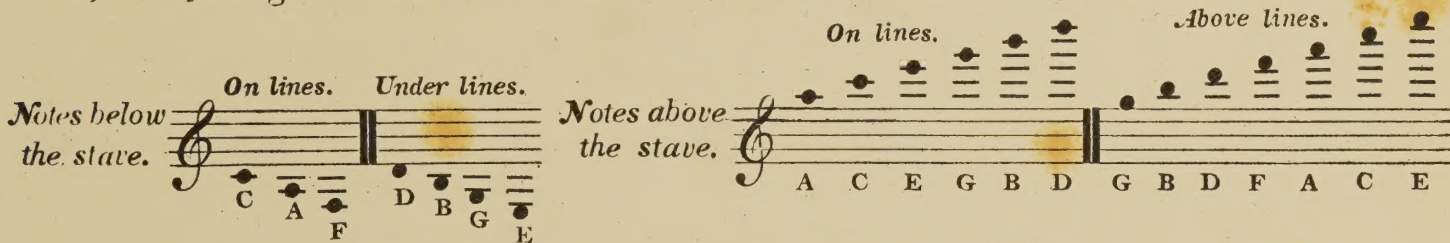
In the notation of music for the Harp, two clefs are made use of: the *Treble Clef*, written thus  which is supposed to stand on the second line of the stave; and, secondly, the *Bass Clef*, written thus  which is supposed to stand on the fourth line of the stave. The treble clef is used for the notes given to the Right Hand, and the bass clef for those for the left.

II. NOTES IN THE TREBLE CLEF.

When the treble clef is placed at the commencement of the stave, the notes on the stave are named as follows:

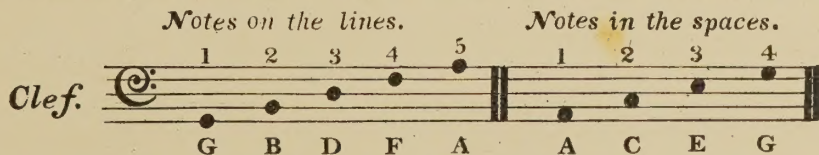


Situations for other notes are obtained by drawing short *additional lines* above and below the stave, and placing the heads of the notes *on*, *above*, or *under* them; thus:

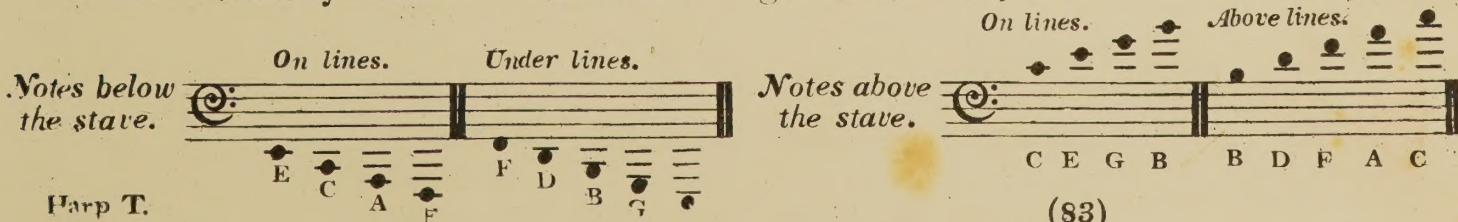


III. NOTES IN THE BASS CLEF.

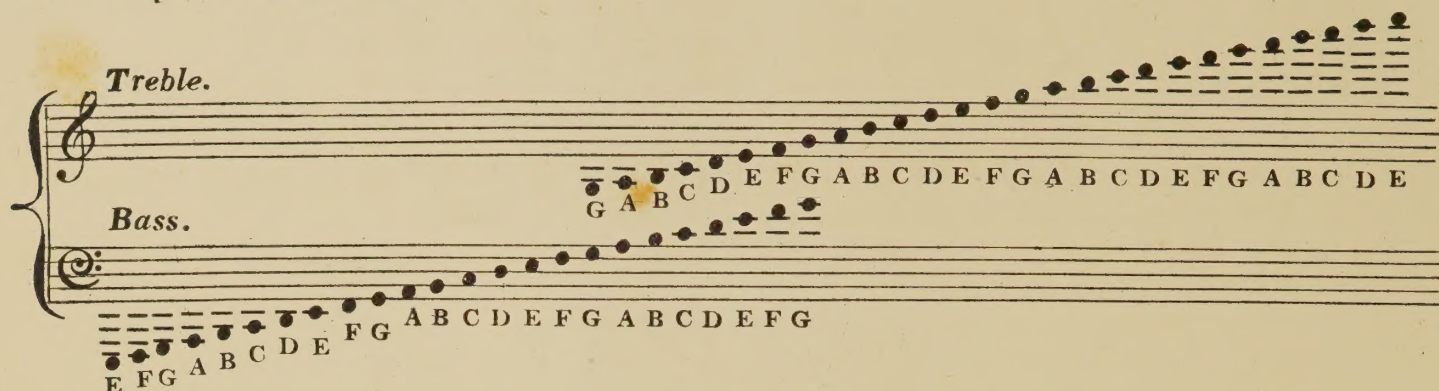
When the bass clef is placed at the commencement of the stave, the notes on the stave are named as follows:



The notes formed by means of the additional or *ledger lines*, as they are sometimes termed, are:

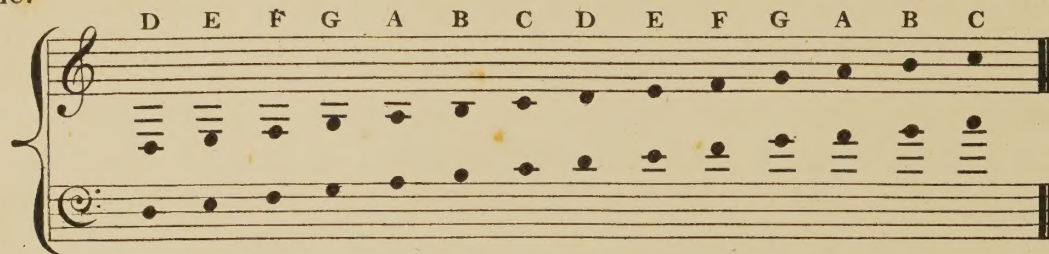


To render intelligible to the learner the whole series of notes corresponding to the strings of the Harp in gradual succession, we shall place before him the following diagram, which includes the compass of six octaves.



The Pupil must observe that all the C's fall on the red strings, and all the F's on the blue strings, and that each string corresponds to a particular note.

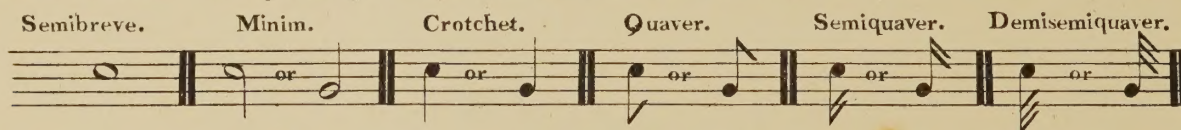
Some of the notes in the middle of the Harp, as shewn above, may be written in either the treble or bass clef; as for example, all the following notes are met with both ways in modern harp music:



IV. TIME, OR DURATION OF THE NOTES.

The relative lengths or values of the notes depend on their form and colour, and have no relation whatever to their alphabetical names, or to their positions on the staff.

In modern music, six principal sorts of notes are met with: they are named as follows:



The semibreve is twice the length of the minim; the minim twice that of the crotchet; the crotchet twice that of the quaver, and so on; as will be best explained in the following table:

TABLE OF THE RELATIVE VALUES OF THE NOTES.

A Semibreve
is equal in value to

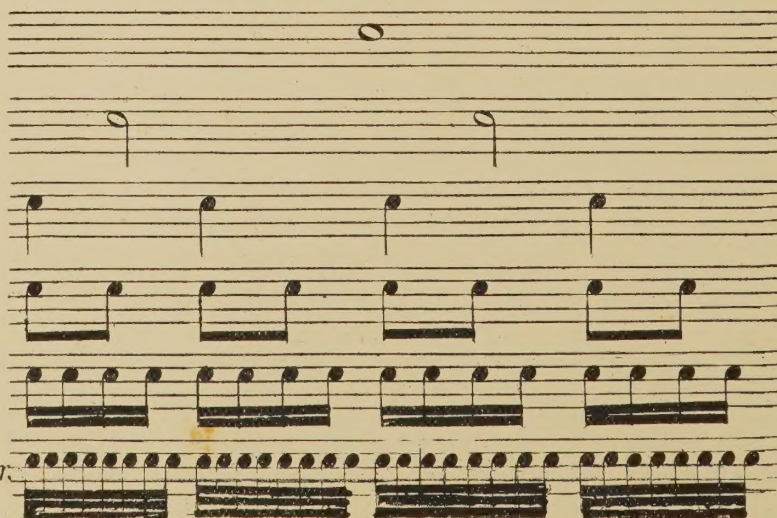
Two Minims;
or also to

Four Crotchets;
or to

Eight Quavers;
or to

Sixteen Semiquavers
or to

Thirty two Demisemiquaver.

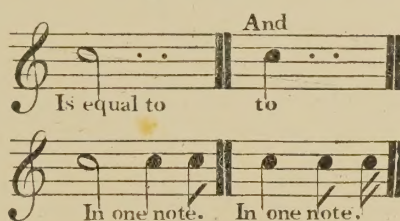


V. DOT AND DOUBLE DOT.

A small dot, placed directly after a note, makes it one half as long again as it would otherwise be;



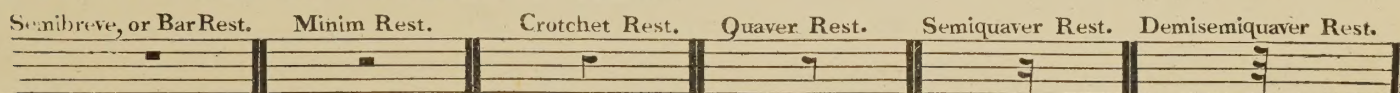
Double dots increase the length of a note by three fourths of its original value; thus.



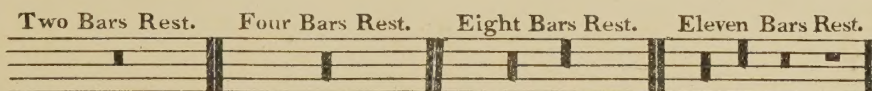
The duration of a note is sometimes supposed to be subdivided into three equal parts, instead of two. When this takes place, the three notes are generally grouped together, and called a *triplet*. To prevent mistake, the figure 3 is often placed over such groups. Similarly, the duration of a note may be subdivided into six equal parts, instead of four; or sometimes, in modern music, even into 5, 7, 9, &c parts, instead of 4, 6, 8, &c. In all such cases, figures are generally placed over the groups to shew the nature of the subdivision.

VI. RESTS.

Instead of the notes, *rests*, or short temporary cessations of sound, are often introduced. Each species of note has its corresponding *rest*; which, like the notes for which they stand, may be *dotted* and *double dotted*. Their forms are as follows.



Rests of several bars in length are usually expressed by figures indicating the number of bars; they may also be indicated as follows



VII. SHARP, FLAT, AND NATURAL.

The notes in their original state, are called *natural*. But any of the natural notes may have its pitch raised or depressed by a small degree called a *semitone*. For the former purpose, a character called a *sharp*, formed thus #, is placed before the note; for the latter, a character called a *flat*, written thus b, is placed before it. On the Harp the Flats and Sharps are made by means of the pedals.

A character called a *natural*, marked thus ♮, is used to restore any note that has been thus elevated or depressed to its natural state.

Notes may also be made *double sharp*, or two semitones higher, or *double flat*, or two semitones lower. The characters used for this purpose are x for the double sharp, and bb for double flat.

When a sharp or flat is placed at the commencement of a piece, or of each stave, it affects all the notes of that name throughout the piece; but when an accidental mark of this sort merely occurs in the course of a piece, its effect lasts for that bar only in which it is placed.

VIII. SPECIES OF TIME.

Musical compositions are always divided into small, equal portions of duration, by thin lines drawn quite across the stave, which are called *bar lines*; and the aggregate value of the notes contained between any adjacent pair of these lines form what is called a *bar*; and this aggregate is always the same, in the same piece, whatever the number of the notes may be, whether many or few.

There are two principal kinds of *Time*, *Common* and *Triple*. *Common* times contain 2 or 4 equal parts in a bar, whether minims, crotchets, or quavers: *triple times* contain 3 equal parts in a bar. *Compound Common Times* contain 6 or 12 quavers in a bar. *Compound Triple Times* contain 9 crotchets or 9 quavers in each bar.

TABLE OF THE DIFFERENT SPECIES OF TIME.

SIMPLE COMMON TIMES. SIMPLE TRIPLE TIMES.

COMPOUND COMMON TIMES.

COMPOUND TRIPLE TIMES.

To determine the degree of movement or the absolute quickness with which a piece is to be performed, certain Italian words are placed at the beginning of it. The principal of these, arranged in order from the slowest to the quickest, are — *Adagio*, *Largo*, *Larghetto*, *Andantino*, *Andante*, *Moderato*, *Allegretto*, *Allegro*, *Vivace*, *Presto*, and *Prestissimo*. See also the Dictionary at the end of this work, for the words usually indicative of the degree of movement, expression, &c. or Jousse's Pocket Dictionary of 3000 Terms, Price 1/. published by Messrs D'Almaine & Co.

IX. GRACES.

Graces are certain arbitrary embellishments which are added to a principal note to vary and enhance its effect. They are chiefly the *shake*, marked *tr* or *w*; the *turn*, marked *~* or *?*; and the *appoggiatura*, which is indicated by a small sized note, not computed in the time of the bar, and which is placed directly before the note which it is intended to ornament.

For the mode of performing these Graces, see the following table.

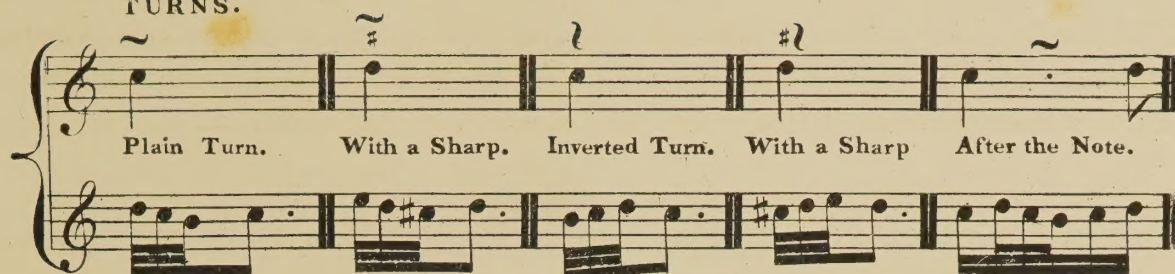
TABLE OF GRACES.

LONG APPOGGIATURAS. COMPOUND APPOGGIATURAS ALWAYS QUICK.

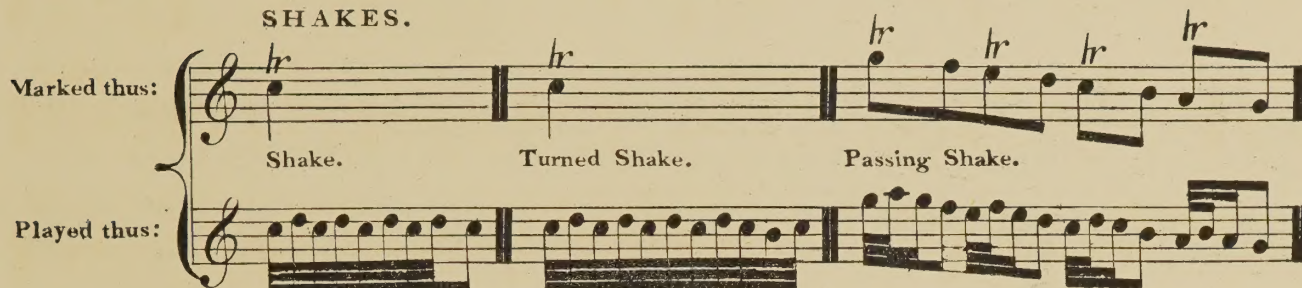
As written: (Whatever length we give to the small note must be taken from the principal one.)

As played:

TURNS.

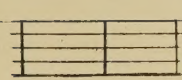


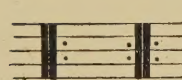
SHAKES.





X. DIFFERENT CHARACTERS USED IN MUSIC.

(Not previously explained.)

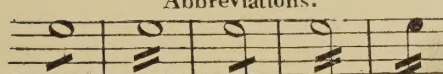
 *Single bars* across the staff divide a piece of music into small quantities, according to the time marked at the beginning.

 *Double bars* divide a piece into several parts called *Strains*. When dotted on both sides, both parts must be repeated. If only on one side, that part only is to be repeated.

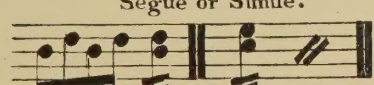


 A *bind* over two notes on the same line or space, indicates that the first only is to be struck, and kept down the full time of the two.


A *repeat*, , means that we are to play over from the place where it is written to the double bar, or to the word. *Fine*.

Abbreviations.

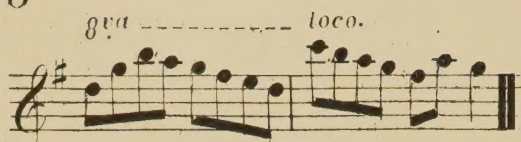
 A semibreve with a stroke under it is played as eight quavers; with two strokes, as sixteen semiquavers. A minim with a stroke through the stem is played as four quavers, with two strokes, as eight semiquavers; and similarly with crochets, quavers, &c.

Segue or Simile.

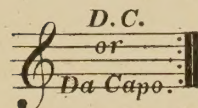
 *Segue* or *Simili* means that we are to repeat the same passage, or group the notes in the same manner. Sometimes it is abbreviated thus  for quavers, or thus  for semiquavers.

A *pause*, , written over or under a note or a rest, indicates that the note or rest must be dwelt upon, beyond its usual duration. Over a double bar, the pause indicates the end of the piece: the word *Fine* is also used for the same purpose.

The different *degrees of loud and soft* are indicated as follows: *pp.* or *pianissimo* (extremely soft); *p.* or *piano* (soft); *mp.* *mezzo piano*, or *mv.* *mezza voce* (rather soft); *mf.* *mezza forte* (rather loud); *f.* or *forte* (loud); *ff.* or *fortissimo* (very loud).



The Italian words *ottava alta*, generally abbreviated *gra*, placed over a passage, signify that the notes are to be played an octave higher than they are written. The word *loco* which follows the foregoing terms, signifies that the notes are to be played in their usual place on the instrument.



The words *Da Capo* (abbreviated *D. C.*), placed at the end of a strain, indicate that the performer must play over again from the beginning of the piece, and end with the first part, or the word *Fine*.



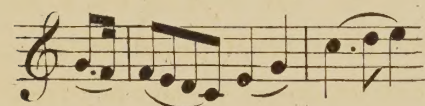
When the figures 1 and 2 are placed over a passage, it shews that a part of the piece is to be played twice over; and that in playing it the second time, the performer must omit the bar marked 1, and play the bar marked 2 instead of it.

This mark $>$ under a note indicates that the note must be played with emphasis: the words *rinforzando*, *sforzato*, have the same signification. \wedge or \vee is used for the same purpose over a single note.

This mark < under a series of notes indicates that the sounds must be played gradually louder.

This mark > indicates that the sounds are to be gradually diminished.

This mark < indicates the sounds should first be gradually swelled and then diminished.



Curved lines drawn over several notes, indicate that they must be played in a smooth and connected manner. This is called the *legato* stile of playing, and is that which is generally used.

Dots . . . , or dashes ---, or \cdots placed over notes, shew that such notes must be played short and detached; or as if a rest intervened between each of the notes. This stile of playing is called the *staccato*, and is to be used only where it is expressly indicated.

A curved or waving line, as (or }, placed before a chord, indicates that the chord is not to be struck plain, but that each of its notes must be played quickly one after the other, proceeding from the lowest note to the highest. This is called playing a chord in *arpeggio*.

REMARKS ON THE FOLLOWING LESSONS.

The figures 1, 2, 3, indicate that, in playing the notes, we must employ the first, second, and third fingers respectively. The mark + is used to indicate the thumb.

Of the two lines connected together by the *Brace* $\left\{ \right.$, the upper is for the right hand, and the lower for the left.

CONCLUSION.

As a termination to this short introduction, I beg to recommend to such pupils as shall have mastered the subsequent exercises, scales, and airs, arranged and fingered by Bochs, the following progressive series of studies, recreative pieces, &c.

These most useful and elegant compositions will speedily make the pupil acquainted with all the resources, ingenuities and refinements of modern Harp playing. And if properly intermixed with light and attractive pieces by Harpists of the present day, they will, in an incredibly short time, render any pupil, of moderate assiduity and talent, an accomplished performer.

Part 2.

INSTRUCTIONS PECULIAR TO THE HARP.

The Harp is so well known and so highly appreciated, both as a Solo instrument and as an accompaniment for the Voice, Flute, Violin, Clarionet, &c that it is not necessary to say any thing in this place, as to its peculiar merits. In the graceful elegance of its form, the rich and sonorous vibration of its tones, and the rapid execution which it will admit of, it is not inferior to any other instrument whatever.

The Harp in use at present is called the *Double-action* Harp; and this instrument, from its superior capabilities, has almost altogether superseded the *ordinary* or *Single-action* Harp. The following rules and instructions, and the Exercises and lessons which follow them, are however so contrived that they are equally suited to either kind of instrument.

The compass of the Harp is generally six octaves from E to E. It has Seven pedals corresponding to the Seven notes in Music, besides the pedal that regulates the *Swell*. Four of these pedals are placed on the right side of the instrument, and three on the left side. The first or nearest pedal on the right of the player is called the *E* pedal, the second, the *F*, the third the *G*, and the fourth the *A* pedal. On the *left side* the first or nearest pedal corresponds to *B*, the second to *C*, and the third to *D*. When any one of these pedals is pressed down by the player, all the strings of the Harp of the same name as the pedal so pressed down, are equally sharpened at the same moment.

On the *Double-action Harp* the effect of each Pedal is to raise successively the strings upon which it acts two *Semitones*. For example the note *C* being flat, the *C* pedal will first raise it to *C \flat* , and then to *C \sharp* ; and in like manner, all the other pedals will affect their respective strings. It must be observed that when the pedals are not fixed, all the seven notes are flat, the Harp being tuned in *C \flat* ,

This sharpening of the note is produced by the pressure of the fore-part of the foot on the pedal. When the note is to be raised from flat to natural, the pedal is conducted to the first notch, which the pupil will observe in the aperture of the pedal; and when the note is to be raised from natural to sharp, the pedal must be conducted from the first notch, to the second or lower one.

The *Single-action Harp*, which is comparatively a very imperfect instrument, is tuned in *E \flat* . The number of its pedals is the same as that of the pedals on the double-action Harp, and they correspond with the same notes, but they have only the power of raising the notes *one Semitone*. Hence some of the most useful Keys cannot be introduced on this species of Harp, as *A \flat* major, *B* major &c.

POSITION OF THE BODY, HANDS, ARMS, FINGERS &c IN PLAYING.

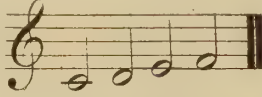
The best position of the body in playing is clearly explained in the plate facing the Title page, which represents a female figure in the act of playing.

We may in addition observe:

1st That the elevation of the Music stool must be so suited to the height of the performers figure, as to bring the lower part of the face upon a level with the neck of the instrument; while the feet are so stationed on each side of the pedestal, as to give them an easy and graceful command of the pedals.

2^d Juvenile Practitioners, whose feet will not reach the ground, without their being seated too low to command the strings with ease, may place them lightly on the pedals as a resting place; but a more proper convenience for young performers will be that of using a smaller instrument.

POSITION OF THE RIGHT HAND AND ARM.

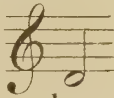

The pupil being seated as represented in the plate, the Teacher will direct his attention to the position of the right hand, and place it exactly as represented in the same plate, that is with the 3 middle fingers and the thumb, (the little finger being too short to be used on the Harp,) on the four strings C, D, E, F, thus ; being at the same time careful to impress on the pupils mind the necessity of keeping the thumb *erect*, and the fingers gently bent towards the palm of the hand with the knuckles *upwards*, and all the joints *rounded*.

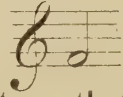
When the execution is in the middle of the instrument, the arm must not bear on the Sound-board at the wrist joint, but a little above it. Yet as the right hand ascends towards the higher strings, the bearing will naturally be gradually nearer to the wrist, and ultimately beneath it, so as to bring the bearing in the hand itself. In rapidly ascending passages, the whole of this bearing must lie extremely light, lest the necessary freedom of the fingers should be impeded.

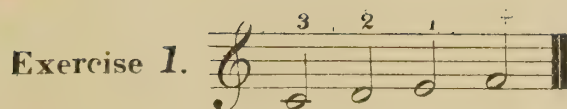
The Pupil, while attending to the fingering, will keep in mind that the thumb is designated by +, the first finger by the figure 1, the second by 2, and the third by 3.

The Pupil cannot be too particular with regard to the proper position of the hands, as that position is somewhat difficult on account of the contraction it requires, especially in the right hand.

In playing the four notes C, D, E, F, above given, with the three middle fingers and the thumb, the first note struck will be C played with the third finger, by slightly but elastically bending it; Care being taken not to withdraw the finger too far, nor to move either the wrist or arm; because the whole action is to be confined to the motion of the finger joint.

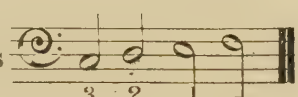
In striking the next note D  with the second finger, and E , the third note, with the first finger, the same rule must be observed as was given in C.

In striking F  with the thumb, which is placed in a vertical position, it must be but very lightly bent, so that the action may be solely that of the thumb joint, and not at all of the wrist or the arm, a matter very difficult to effect. After the note is struck, care must be taken to instantaneously return the thumb to its vertical position. While the thumb is acting, and also afterwards, the fingers must be kept half bent, so that the third finger should be somewhat longer than the second, and the second somewhat longer than the first, while all are near the strings. Care must also be taken that the little finger does not assume any ungraceful stiffness or awkward contraction.



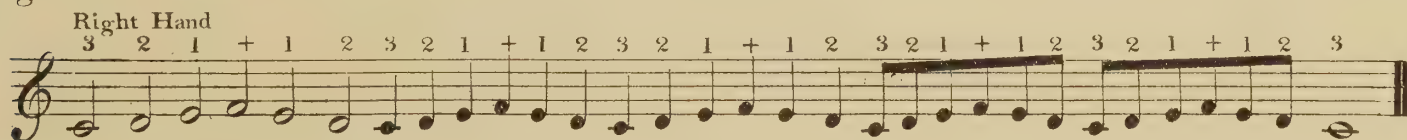
In performing this Exercise, the notes must be played very slowly, and with an equal force of tone, and a strong and clear vibration; after which the pupil will repeat the same four notes in the same order, gradually increasing the time, and constantly taking care while one note is struck, to have the next finger placed on the succeeding string, in order to its being ready for immediate action; this latter is a *universal Rule*, to secure steadiness of hand and freedom of execution, as well as to avoid repeated and superfluous motions of the hands.

POSITION OF THE LEFT HAND.

The left hand being placed as represented in the Plate, in which the three middle fingers and the thumb are on the four strings , while the wrist and the arm are held neither too high or too low, but in an easy and graceful manner, the Pupil may play the four notes given above, rigidly observing for each note the rules laid down for the right hand.

The left hand not having the same support on the sounding board, as the right, the pupil will of course find it difficult to prevent the motion of the wrist and the arm, especially in striking the *F* with the thumb.

Before the pupil proceeds to the progressive Exercises and Lessons; let him place the fingers on their respective strings and play over the following Exercise, first with the right hand alone, then with the left alone; and, lastly with both hands together, attending to all the rules above given.



Left Hand same fingers but an octave lower in the position of the notes.

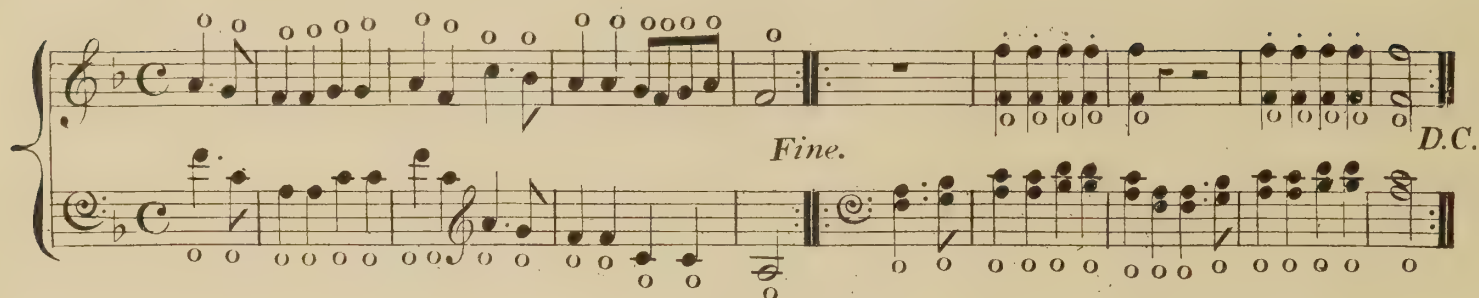
HARMONIC SOUNDS.

The *Harmonics* with the *right Hand* are produced by gently pressing the string exactly in the middle, with the first joint of the first finger in a bent position, while the thumb gives the note. In order to give the string its full vibration, the finger must be removed from the string the moment after the note is heard. In performing the *Harmonics* with the right hand, care must be taken not to bend too much the second, third, and little fingers, but to hold them so that they shall form an easy graceful curve

When the harmonics are to be played, the notes have this sign over them o o o o

When the *Harmonics* are performed with the *left hand*, the effect is produced by pressing gently the middle of the strings, with the fleshy edge of the palm of the hand, (not with the ball of the thumb,) which part of the palm is removed from the string instantly after the thumb has struck the note. The above position of the left hand enables it to produce two, or even three harmonic sounds at once.

ROUSSEAU'S DREAM — as an Exercise on the harmonics.



SONS ETOUFFES OR DAMPED SOUNDS.

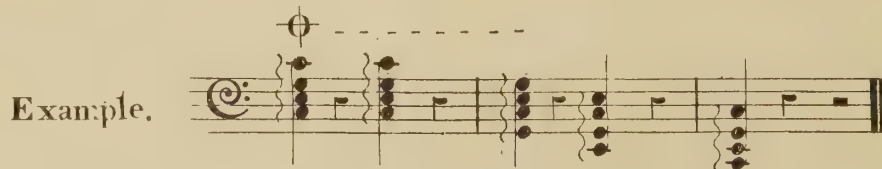
The *Sons etouffés* or damped sounds are made by the left hand; for which purpose the whole of that hand must be laid flat against the strings in a horizontal position, the fingers being held close together, and their extremities fixed on the strings. The notes will then be struck with the thumb, instantaneously after which, the string must be strongly pressed with the ball of the thumb, in order to stifle the vibration. The thumb must be kept erect and unbent; its power to give the note with force will be derived from the pressure of the extremities of the fingers on the strings; and then by a little jerk or turn of the wrist, the thumb will again be prepared for striking the succeeding note.

The *Sons etouffés* are generally indicated by the following sign \oplus , placed over or under the notes.



The *chords etouffés* produced by the left hand produce a striking effect, especially in *l'art de la Musique*.

In playing them, the hand must be so held, that the palm may be near the string, in order to facilitate its immediately damping or stiffling the sounds. The fingers must be less bent than usual, and the elbow be kept somewhat low. The *Chords etouffés* are always Arpeggiated.



The *Sons etouffés* cannot well be made by the right hand.

ON TUNING THE HARP.

The natural key of the double action Harp being *C Flat*, when it is to be played in company with any other instrument, the *C flat* of that instrument must be the standard note to which the Harp is tuned.

The process will commence with giving the proper pitch to the string answering to the *C* in the third space in the Treble stave. This being effected the *C* immediately beneath it must be tuned an octave lower. The next note *G* will be tuned a 5th higher than the lower *C*; after which, the three notes *C, G, C*, being struck together, will prove whether they are in perfect concordance or otherwise. The next step will be to make the first *C* the guide for tuning *F* in the first space, a fifth below that *C*, to which the *C* being added, and the whole struck together, it will be proved, whether these three notes are or are not, in perfect concordance.

This process of tuning by *fifths* being pursued till the three notes *E, B, E*, are arrived at, as shewn in the following example, and the ten strings from the lower *C* to *E* in the fourth space, consequently all tuned; the remaining strings above that *E*, and beneath that *C*, will be tuned in octaves, as exhibited below.

To render this Example more clear, the notes to be taken as *guides* for tuning the others, are all given in Minims.

TUNING THE SINGLE ACTION HARP.

In tuning the single action Harp which is in *E flat*, the process pointed out by the following example will be found sufficient.

The manner of putting on a string, and of determining the proper thickness by means of a *Gauge*. will be best explained by the Master.

Nº 1. *Nº 2.*

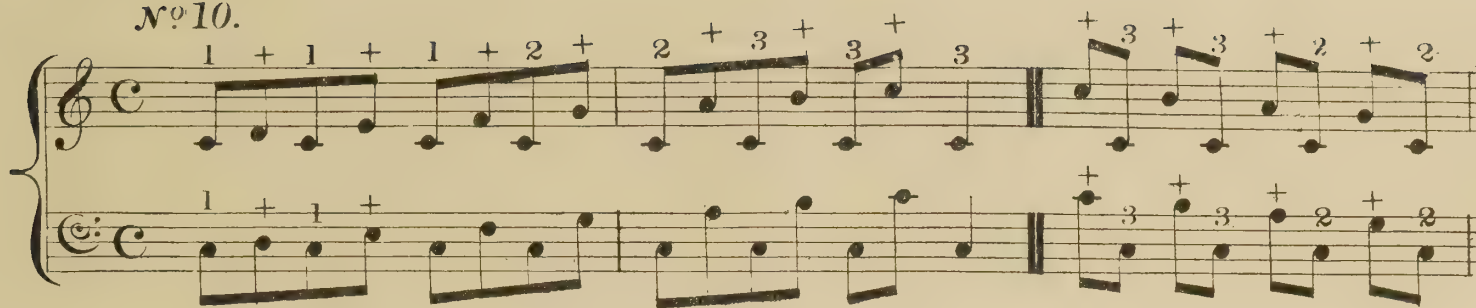
Nº 3. *Nº 4.*

Nº 5. *Nº 6.*

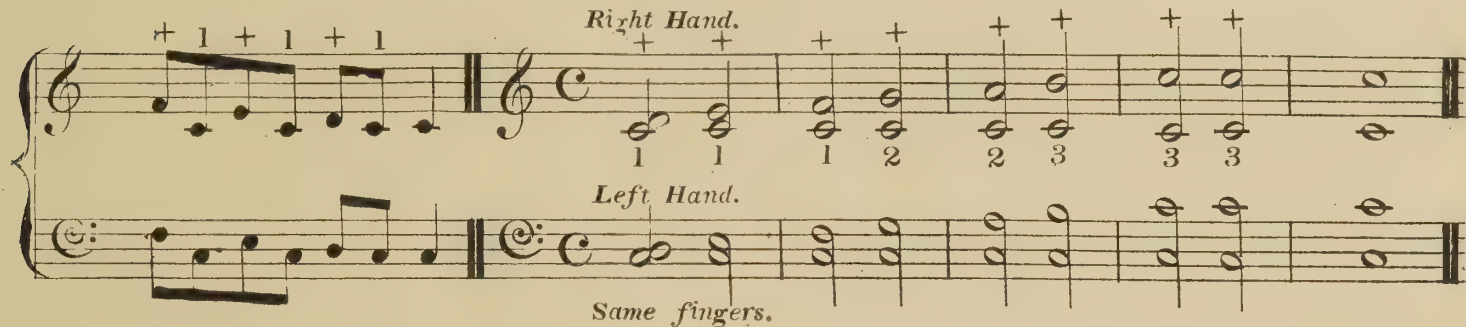
Nº 7. *On passing the fingers and thumb.*

Nº 8.

Nº 9.

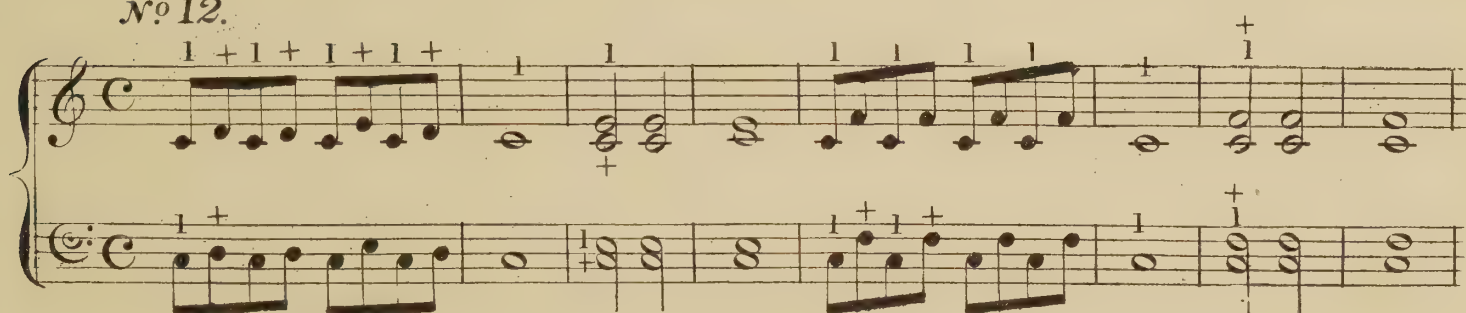
N^o 10.N^o II. Double Notes.

Right Hand.

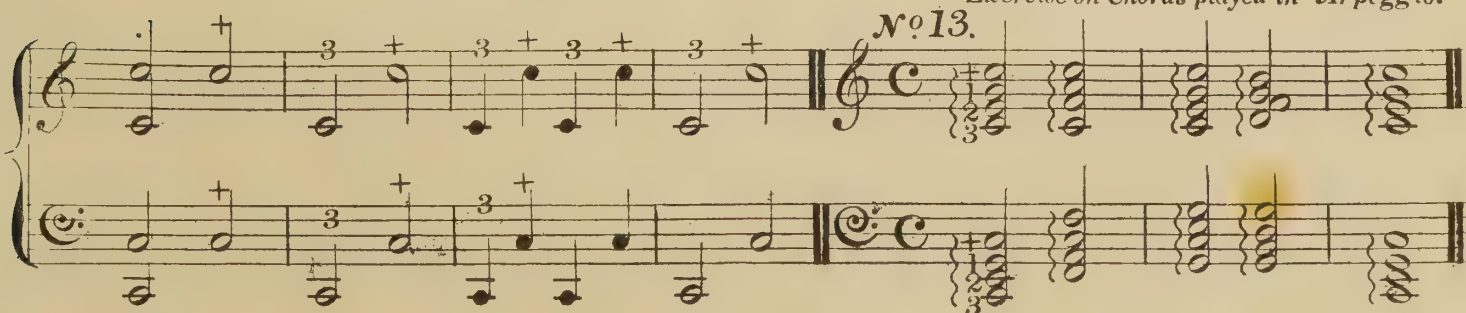


Left Hand.

Same fingers.

N^o 12.

Exercise on Chords played in Arpeggio.

N^o 13.

Fingering of double notes Thirds, Sixths, and Octaves.

N^o 14.

Same fingers both hands.

N^o 15.

Fingering of Six regularly consecutive notes.

Same fingers.

N^o 16.

Fingering of Arpeggios.

N^o 17.

Same fingers.

Sequence of 5 consecutive notes by gliding one of the fingers from one string to the next.

Nº 18.

Glide. *Glide.* *Glide.* *Glide.* *Glide.* *Glide.*

Exercises on the Gliding of the fingers applied to Scale passages.

Nº 19. *Glide*

Same fingers for both hands *Glide.* *Glide.*

Nº 20.

The fingering is the same for both hands

FIFTEEN FAVORITE MELODIES.

Progressively arranged and fingered by Bochsa.

SWISS AIR.

The Minims to be well Arpeggi'd.

No 1.
Andante
Grazioso.

Place the first and second fingers of the Left Hand on the E, and G to give support to the whole Hand, and mark well the first note of each bar.

Place the first and second fingers on the B, and D.

BOHEMIAN MELODY.

No 2.
Lento.

As the Bass moves, do not place the first and second fingers on the Strings as in the above lesson.

Mark well the dotted Crotchets.

Nº 3.

Musical score for N° 3, a piano piece in C major, 4/4 time. The score consists of three systems of two staves each. The first system has a treble staff with eighth-note patterns and a bass staff with chords and triplets. The second system continues the eighth-note patterns. The third system features a treble staff with chords and a bass staff with chords. Fingering numbers (1, 2, 3) and breath marks (+) are present throughout.

Nº 4.

Andante.

Musical score for N° 4, a piano piece in D major, 4/4 time, marked Andante. The score consists of two systems of two staves each. The first system has a treble staff with a melody and a bass staff with chords. The second system continues the melody and chords. The tempo is marked Andante, and the dynamic is mf.

Harp T.

HINDOSTAN MELODY.

Nº 5.

Moderato —
con espress.

No 5.

Moderato
con espress.

FRENCH MELODY.

№ 6.

Andante

*Grazioso
con moto.*

[illegible]

a Tempo.

Mark the dotted notes.

Mark the dotted notes.

MARCH.

Nº 7.
Moderato.

GERMAN WALTZ.

Nº 8.
Allegretto

PORTUGUESE HYMN.

Nº 9.
Andante
Marcato.

dol.
p
f

LULLABY.

English.

Nº 10.
Lento
con espress.

rf
p
a Tempo.
ritar. *dando* *f*
ppp *Harm:*
dim: *ppp* *ritar.* *dan* *do.* *f* *piu lento.*
Harp T. (83)

BOHEMIAN MELODY.*The notes very Short and Pointed.***No II.***Allegretto.**Scherzando.*

The musical score is written for a single instrument, likely a harp as indicated by the 'Harp T' marking. It is in 2/4 time and B-flat major. The tempo is 'Allegretto' and the style is 'Scherzando'. The notation is characterized by frequent sixteenth-note runs, many of which are beamed and marked with a '+' sign to indicate they should be short and pointed. Fingerings are clearly marked throughout. The piece ends with a double bar line. Dynamics include 'f' (forte) in the third and fifth systems.

Harp T

Nº 12.
Andantino.
con espress.

Fine. *D.C. al Fine.*

WALTZ, from the Freyschutz.

Arranged by Bochsa.

Nº 13.
Allegretto
Scherzando.

Fine. *Da Capo.*

GOD SAVE THE QUEEN.

Arranged by Horn.

No 14.

Andante.
RULE BRITANNIA.

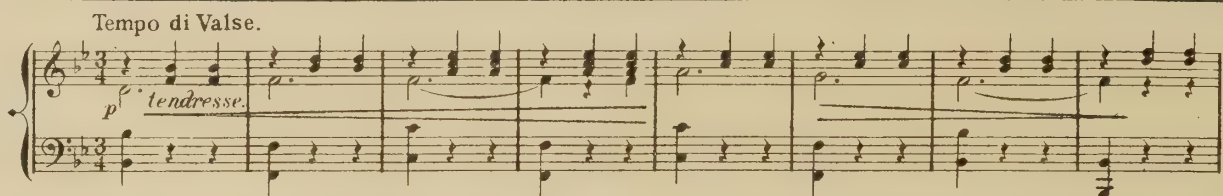
Arranged by Horn.

No 15.

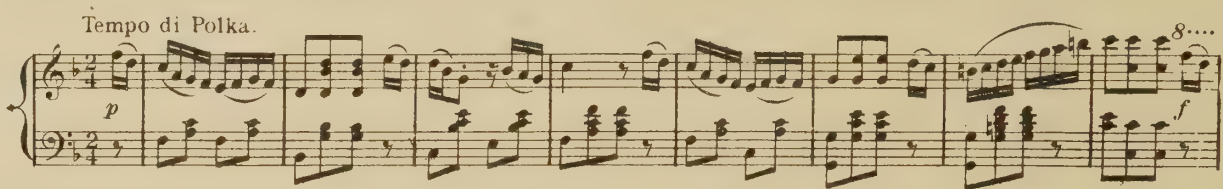
Maestoso.
Chorus.

New and Popular DANCE MUSIC.

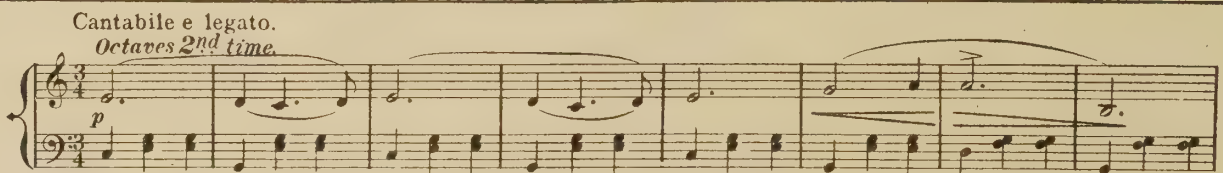
WHO CAN SAY?
 VALSE
 FREDERIC MULLEN.
 4/.



MYOSOTIS
 POLKA
 FLORENCE GODFREY.
 3/.



MY DARLING
 VALSE
 CARL OLMA.
 4/.



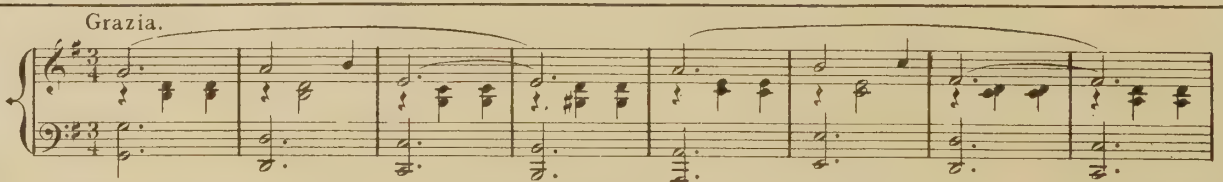
LOVE TRYST
 VALSE
 FREDERIC MULLEN.
 4/.



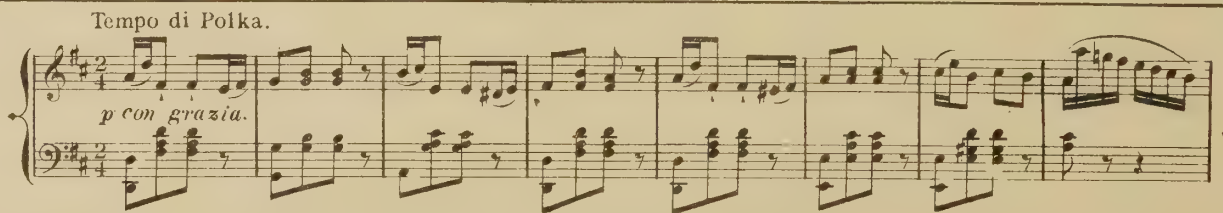
WINGED HOURS
 SCHOTTISCHE
 EZRA READ.
 3/.



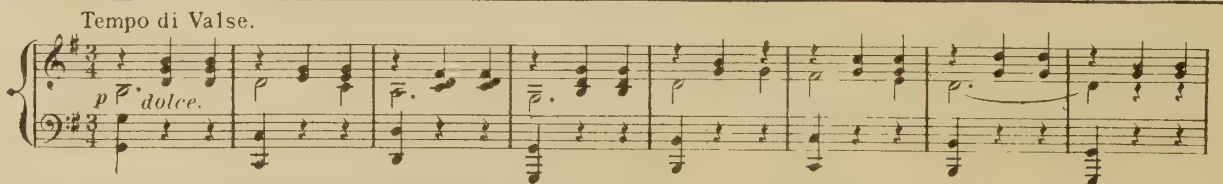
GELIEBTE
 WALTZER
 DUDLEY ROY.
 4/.



HIDE AND SEEK
 POLKA
 HERBERT MULLEN.
 3/.



MIGNON
 VALSE
 H.M. MILLINGTON.
 4/.



LONDON, B. WILLIAMS, 19, PATERNOSTER ROW, E.C.





Figure 1

Right Hand

Figure 2

